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'Everybody's Uncle Sam'

Library of Congress

INFORMATION BULLETIN

Vol. 54, No. 10
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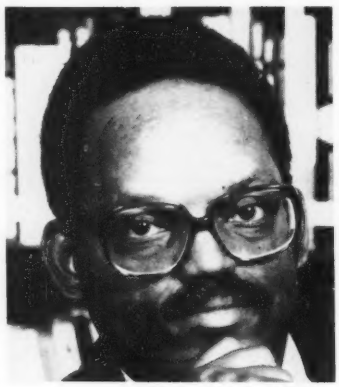
JAMES H. BILLINGTON
Librarian of Congress

218

225



226

On the Cover: James Montgomery Flagg's enduring symbol of the nation as embodied in Uncle Sam. The image was based on a 1914 British poster (see page 220) and was painted for the July 6, 1916, cover of *Leslie's Illustrated Weekly Newspaper.*

Cover Story: Those on the left and the right, business persons, war protesters and civil rights activists, to name a few, have all appropriated the image of Uncle Sam as their poster spokesman. A new exhibition, "Everybody's Uncle Sam: Alternative Propaganda Posters, 1967–1994," displays some of the best of them from the Library's poster collections. 220

And Then There Were Eight: Robert Hass will succeed Rita Dove as the eighth Poet Laureate of the United States. 215

Publishing On-line: The Library and the University of Virginia hosted more than 200 attendees during a three-day electronic publishing seminar. 216

Profiles in Research: A biographer of Gen. Leslie Groves, who supervised the Manhattan Project, came to the Library to conduct research using its unique collections. 218

Public Domain No More: The Copyright Office recently published a list of works that can no longer be used without permission. 219

News from the Center for the Book 224

Not Productive: The debate about welfare reform is ineffectual, according to a University of Chicago professor who delivered the Goldman lecture at the Library. 226

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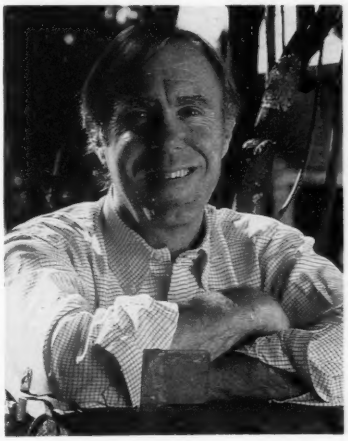
Another Verse:
Robert Hass Named Eighth Poet Laureate

Dr. Billington on May 8 announced the appointment of Robert Hass to be the Library's eighth Poet Laureate Consultant in Poetry. He will take up his duties in the fall, opening the Library's annual literary series on Thursday, Oct. 12, with a reading of his work.

Mr. Hass succeeds Robert Penn Warren, Richard Wilbur, Howard Nemerov, Mark Strand, Joseph Brodsky, Mona Van Duyn and Rita Dove (whose term ends this month).

Of his appointment, Dr. Billington said, "I am pleased to announce the selection of Robert Hass, a first-rate poet from the American West and a gifted poetic translator, as Poet Laureate for 1995–96. His poetry explores our connectedness with the natural world and its reverberations in the emotions of our usual lives. Using both art and nature as starting points, he leads us into the depths of everyday existence. He looks to Central Europe in his close collaboration with Czeslaw Milosz and to Japan in his translations of classic haiku. He is a worthy successor to Rita Dove as poet laureate. He will design some programs with the poets and poetry of the West, adding further dimension to our national outreach. We look forward to welcoming him to the Library in October."

Robert Hass was born in San Francisco in 1941. He received his B.A. degree from St. Mary's College, Moraga, Calif., and his M.A. and Ph.D. degrees from Stanford University. His first collection of poetry, *Field Guide* (1973), won the Yale Series of Younger Poets Award. His second collection, *Praise* (1979), took the William Carlos Williams Award. His other works include *Twentieth Century Pleasures* (1984), a collection of essays that won the National Book Critics Award for criticism in 1985; *Human Wishes*, a book of poetry and short prose pieces (1989); and *The Essential Haiku: Versions of Basho, Buson, and Issa* (1994). He has worked with poet Czeslaw Milosz as a translator on many of Mr. Milosz's poems in his *Collected Poems* and in Mr. Milosz's books *Provinces* (1993) and *Facing the River* (1995).



Robert Hass

Among Mr. Hass's other awards and honors are a Danforth fellowship (1963–67) and a MacArthur Fellowship (1984–89). He is on the faculty of the University of California at Berkeley and is teaching this spring at the Iowa Writers' Workshop.

Stanley Kunitz, in his foreword to Robert Hass's first collection of poems, *Field Guide*, writes: "Reading a poem by Robert Hass is like stepping into the ocean when the temperature of the water is not much different from that of the air. You scarcely know, until you feel the undertow tug at you, that you have entered into another element. Suddenly the deep is there, with its teeming life."

Background of the Laureateship. The Library keeps to a minimum the specific duties required of the Poet Laureate in order to afford incumbents maximum freedom to work on their own projects while at the Library. Each brings a new emphasis to the position. Allen Tate (1943–44), for example, served as editor of the Library's now-defunct *Quarterly Journal* during his tenure and edited the compilation *Sixty American Poets, 1896–1944*. Some consultants have suggested and chaired literary festivals and conferences; others have spoken in a number of schools and universities and received the public in the Poetry Room.

Maxine Kumin initiated a popular women's series of poetry workshops at the Poetry and Literature Center. Gwendolyn Brooks met with groups of elementary school children to encourage them to write poetry. Howard Nemerov conducted seminars at the Library for high school English classes. Most incumbents have furthered the development of the Library's Archive of Recorded Poetry and Literature. Joseph Brodsky initiated the idea of providing poetry in public places—supermarkets, hotels, airports and hospitals. Rita Dove brought a program of poetry and jazz to the Library's literary series, along with a reading by young Crow Indian poets and, this spring, a two-day conference, "Oil on the Waters: The Black Diaspora," featuring panel discussions, readings and music.

Consultants in Poetry and Poets Laureate Consultants in Poetry and their terms of service are listed below:

Joseph Auslander/1937–41
Allen Tate/1943–44
Robert Penn Warren/1944–45

(Cont. on p. 227)

Publishing On-line:
LC-University of Virginia Sponsor Seminar

"It used to be publish or perish. Now it's demo or die," 200 attendees were told at an electronic publishing seminar at the Library.

During a session titled "Publishing on the Internet," Paul Evan Peters, executive director of the Coalition for Networked Information, summed up the seminar in those two short sentences.

For the industry that is known as the last to switch from manual typewriters to word processors, the words came as a bit of a wake-up call.

"It's been a long time since [publishing decisions were made at] those luncheons at the Algonquin," said Philip Nowlen, University of Virginia dean of continuing education. The March 30–April 1 conference, "Exploring the New Media: CD-ROM, Internet Online and Copyright Issues," was jointly sponsored by the Library and the University of Virginia.

Organized by Bob Zich, director of the Library's Electronic Programs, and Beverly Jane Loo, director of the university's continuing-education publishing and communications programs, the conference included sessions on copyright and commercial and nonprofit electronic publishing, whether by use of CD-ROM or on-line networks.

Mr. Zich compared the Internet to the wild West. "A kind of spirit exists that anything is possible," said Mr. Zich.

He offered a short who's who of publishing on the Internet and described how the Library can help publishers acquire material. "The Library will make the 'plain vanilla' version [of materials such as a collection of Mathew Brady's Civil War photographs] available for free on the Internet. We are happy to work with publishers to develop added-value versions for commercial distribution or to convert new material," Mr. Zich said.

Philip Nowlen (from left), University of Virginia dean of continuing education, discusses the changing world of publishing with James Clark, chairman and CEO of Netscape Communications; Robert Zich, the Library's director of electronic programs; and Beverly Jane Loo, director of publishing and communications for the University of Virginia Division of Continuing Education. *Photo by Jim Higgins*

Although some of the academic and commercial publishers were clearly knowledgeable about electronic publishing, many others were slogging up the learning curve. But all of the publishers were challenged to move quickly onto the Information Superhighway by the keynote speaker, who urged them to set up computer servers with enough capacity to allow readers to download best-sellers in time for the end-of-year holidays.

"The main challenge for publishers will be to have a big enough pipeline," said James E. Clark, chairman and CEO of Netscape Communications Corp., formerly Mosaic Communications Corp., the pioneer provider of software for use with the World Wide Web. Although most titles do not become best-sellers, publishers need to have enough capacity to deliver those that do, he explained.

"It's going to be an Internet Christmas," he continued, predicting that by the end of the year, every major telephone company will have announced Internet access, turning what was once a small scientific community into a global market and meeting place with more than 40 million users.

By the end of the decade, as telephone and cable companies work to expand the speed with which information travels to the home, people will be able to get books, movies, news, information and video on their PCs through Web browsers that search open-access networks, Mr. Clark said.

"As a couch potato you will be able to use a remote to search the Web and retrieve data. We will have a complete worldwide information structure for sharing, educating and entertaining," said Mr. Clark.

If Mr. Clark was the futurist of the three-day conference, Mary Berghaus Levering, the Library's associate register for national copyright programs, was the realist. She provided information that helped answer many of the publishers' most pressing questions.

Mrs. Levering explained that current copyright law already covers digital publications because it protects "original works of authorship fixed in any tangible medium of expression now known or later developed from which they can be perceived, reproduced or otherwise communicated either directly or with the aid of a machine or device."

However, Mrs. Levering said, additional technological tools are needed to prevent piracy of digitized intellectual property and to encourage wide dissemination of digital publications.

Among the additional tools needed are secure electronic billing and royalty payment mechanisms that include payments to authors and publishers for use of digital publications.

Also needed are encryption technologies to protect integrity and authenticity, including "headers" with copyright management information and "digital envelopes" that would involve encryption of the works themselves. The headers would contain copyright ownership, licensing and royalty payment information. Once a licensing transaction has taken place, the work is decrypted and made available to the licensee, she explained.

"In order to assist in the implementation of such systems, the Copyright Office plans to develop an electronic copyright registration system that would include licensing information and could link with other electronic rights management systems," Mrs. Levering said.

The Copyright Office is conducting a testbed project with five universities to determine (1) the feasibility of receiving and processing electronic copyright registration applications and deposits of works over the Internet and (2) the storage, retrieval and use of these materials in accordance with the terms and conditions established by the copyright owners. The initial test to be conducted this summer will cover electronic registration and deposit of unpublished journal articles (technical reports) in the field of computer science.

"It is hoped that the project can be systematically expanded, format by format, to enable electronic registration and deposit of a wide variety of works in digital form, including images, motion pictures, books and so forth," Mrs. Levering said in reference to the Electronic Copyright Management System.

Encryption would allow bank and other transactions to be made securely "so people can't snoop," Mr. Clark said. A message traveling from California to the East Coast may go through computer relay centers at four or five institutions, each one the possible home to a corrupt listening program, Mr. Clark said.

He described encryption as a way of scrambling data so that the bits of information are randomly ordered by assigning them values reached by factoring two prime numbers. The number of possibilities is so great that it would take 100 machine years to reassemble the data properly, long enough to bore even the most persistent hackers, Mr. Clark said.

"Encryption gets rid of the party-line aspect of the Internet," he said, before going on to explain private- and public-key encryption.

A private key lets a person seal a document against scrutiny by anyone except those to whom the sender has given his public key, which then decrypts the document. "It's like a signature," Mr. Clark said. A header, wrapper or envelope, "signed" by a certifying company, provides an additional layer of security in a technology known as "secure sockets layer." When somebody decrypts the header, the certifying company is notified, Mr. Clark said.

Because many banks and credit card companies are already on-line, the new technology is ripe for the transfer of credit card and personal identification numbers in return for the encrypted material, Mr. Clark told the publishers.

"Think about it. It's a brave new world out there."

—Yvonne French
with Rhea Zimbar

Rhea Zimbar is an assistant in the Public Affairs Office.

Library of Congress Memberships Available:
Includes Subscription to* Civilization *Magazine

Associate membership in the Library of Congress, which includes a year's subscription (six issues) to *Civilization: The Magazine of the Library of Congress*, is available for annual dues of $20 (see LC *Information Bulletin*, May 2, 1994).

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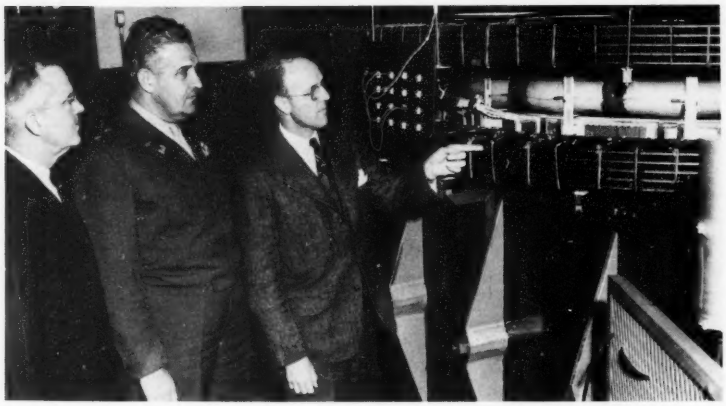
Information Bulletin 84LC01

Profiles in Research:

Who Was the Man Behind the Manhattan Project?



Gen. Groves (center) flew from Washington to Schenectady, N.Y., on April 22, 1946, to confer with officials of the General Electric Research Laboratory. Dr. C.G. Suits, GE vice president and director of the lab (right), explains operations of the 100 million-volt atom smasher. At left is E.E. Charlton, head of the lab's x-ray section, who supervised construction of the recently announced machine.

America's use of the atomic bomb to end World War II remains controversial in some quarters. But controversy also surrounds the man who oversaw the Manhattan Project.

Most of the secondary accounts of the operation to build the bomb portray Maj. Gen. Leslie Groves as a small-minded Army bureaucrat. But Stanley Goldberg, an independent scholar who is writing a biography of Groves, found that he was the perfect candidate to carry out that monumental task.

Mr. Goldberg stumbled onto his current subject of interest in 1985 when he coordinated an exhibition commemorating the 40th anniversary of the bombing of Hiroshima. Yet his first exposure to the topic occurred decades earlier. As a boy of 11, he read reports about the Manhattan Project just after the bomb was dropped in 1945. Mr. Goldberg became fascinated with science and, much later, received a B.S. in physics.

Mr. Goldberg, however, slipped off the path to a career in science.

"I don't think I had the intuition," Mr. Goldberg admits. Instead of sticking with physics in graduate school, he received his Ph.D. in the history and philosophy of science at Harvard. Since then, he has spent much of his life trying to understand the role science plays in public policy and teaching science to nonscientists.

Mr. Goldberg did much of his research at the Library and the National Archives. Among the Library materials Mr. Goldberg has used to write his book on Groves are the personal papers of J. Robert Oppenheimer, director of the Los Alamos Laboratory, and I.I. Rabi, a professor of physics at Columbia University. He said the papers are crucial for understanding the "sense of the times" during World War II. He also found some spectacular photographs of Groves and the Manhattan Project in the Library's archives.

Until then, Mr. Goldberg had based his view of Groves on secondary accounts that he was a "bumbling redneck who was just worried about procedure. A lot of people disliked him intensely," Mr. Goldberg said.

Indeed, the most famous men of the Manhattan Project–Enrico Fermi and Eugene Wigner, for example–regarded Groves as little more than a too-powerful bureaucrat who was getting in their way.

But Mr. Goldberg contends that Groves "was a genius at putting large organizations together."

Groves demonstrated this during the early 1940s when he was put in charge of all Army construction. He judiciously doled out $600 million a month in contracts and moved the United States into a position of high military readiness for World War II.

Among his construction projects was the Pentagon. "That was probably the last government building that was completed in time and under budget," Mr. Goldberg says.

Groves's organizational skills led senior officials in FDR's administration to put him in charge of the top-secret Manhattan Project. At its

J. Robert Oppenheimer

peak, the project (1942–1945) employed 160,000 people in 39 states and Canada, from labs at Columbia University to a uranium extraction plant in Oakridge, Tenn., to uranium processing facilities at Hanford, Wash. Groves begged, intimidated and used any means necessary to get the necessary materials and personnel for the project.

Mr. Goldberg recounted just one of many examples of Groves's exploits. On his first day on the job, Groves walked into the War Mobilization Board and demanded that the Manhattan Project's priority rating be upgraded from AA3 to AAA, the highest priority. Donald Nelson, then head of the War Mobilization Board, laughed and started to walk away from Groves.

"I guess I'll have to tell the president of the United States that the

I.I. Rabi

head of the War Mobilization Board doesn't agree with him that this is the most important project of the war," Groves said. Nelson stopped in his tracks and Groves dictated a letter to Nelson, giving the Manhattan Project AAA priority status.

Groves divided up the seemingly infinite tasks into digestible pieces and reassembled them into a coherent whole, which allowed the United States to build the bomb in less than three years (from the fall of 1942 to the summer of 1945).

Groves was also clever at keeping secrets. The president, Congress and even Groves's wife were kept in the dark. Only Groves and his secretary, Gene O'Leary, knew the scope of the Manhattan Project.

Such insights will be found in Goldberg's book, *Fighting to Build the Bomb: The Private Wars of Leslie Groves,* due out at the end of the year and published by Steerforth.

Mr. Goldberg also relies on another resource at the Library—other scholars. "We talk to each other about our work," Mr. Goldberg says. "It's a very important benefit; you compare notes on what it's like to invent a person," he says, referring to how biographers attempt to understand the motivations and inner workings of their subjects.

—Howard Isenstein

Howard Isenstein is a Washington free-lance writer.

Copyright Office Publishes List Of Works No Longer in the Public Domain

The North American Free Trade Agreement (NAFTA) and its implementing legislation provided for the restoration of copyright for certain works that were in the public domain in the United States. The Copyright Office has now published a list of those works whose copyright has been restored.

Under NAFTA, copyright could be restored for motion pictures, including television programs, that were first "fixed," or published, in Mexico or Canada and first published without notice anywhere between Jan. 1, 1978, and March 1, 1989. The motion picture or an underlying work embodied in the motion picture (such as a song) could have copyright protection restored if the owners of qualifying works filed with the Copyright Office a statement of intent to restore copyright protection. Copyright restoration was not automatic but was dependent on the filing of a statement of intent between Jan. 1, 1994, and Dec. 31, 1994.

The Office was then obliged to publish in the Federal Register (60 FR 8252) the list of works for which statements of intent had been filed and which were determined to meet the criteria for restoration. Publication of this list of 345 titles served to create a public record of works for which complete statements of intent had been filed with the Copyright Office. Restoration of copyright protection for these works was effective Jan. 1, 1995.

A national or domiciliary of the United States who made or acquired copies of listed works before Dec. 8, 1993 (the date of enactment of implementing legislation), is allowed to continue to perform or distribute copies for up to one year after publication of the list in the Federal Register, which was Feb. 13, 1995.

The Copyright Office received 367 statements. Of those, 242 were filed for the entire motion picture. One company filed 103 statements, each representing a single television series with multiple episode titles. The total number of titles in the television series was about 11,095. Twenty-one statements were rejected as ineligible. No statements were filed for an underlying work. All statements were from Mexico; none came from Canada.

Members of the Motion Picture Team in the Performing Arts Section of the Examining Division recorded these documents, examining each for eligibility for protection by virtue of its place of fixation or publication and the date of publication. *(Cont. on p. 227)*

London Opinion
"YOUR COUNTRY NEEDS
YOU"
ALFRED LEETE

'Everybody's Uncle Sam':

Poster Has Been Recruited for Many Causes

by Yvonne French

Uncle Sam has wanted YOU! for many different things over the last three decades.

The many faces of Uncle Sam: James Montgomery Flagg's Uncle Sam was based on a 1914 British military recruiting poster (left); the image has been used to promote political agendas, such as the 1972 Uncle Sam as skeleton and 1971 Uncle Sam as wounded soldier posters protesting the Vietnam War. ***All posters from Prints and Photographs Division***

Just how many can be seen in a new exhibition of 22 Uncle Sam posters from the Prints and Photographs Division, "Everybody's Uncle Sam: Alternative Propaganda Posters, 1967–1994," which runs through July 21.

The propaganda posters are representative of movements from the radical right to the far left. "The exhibition doesn't take any one stand. Like a poster, it's posted. It lets you be the deciding vote," said Elena Millie, curator of posters in the Prints and Photographs Division.

The exhibition examines the origin and uses of Uncle Sam in poster art. Uncle Sam was a real person. Born Sam Wilson in 1766 in Arlington, Mass., he later ran a meat packing plant in Troy, N.Y. During the War of 1812, he shipped meat to the troops in crates stamped "U.S.," and soldiers said it came from Uncle Sam.

Sam Wilson was known in his day as an honest, forthright and dependable man, according to contemporary portrayals by printmakers and cartoonists such as Thomas Nast, who also depicted a gaunt man with long legs.

The most popular and best-known picture of Uncle Sam was painted for the July 6, 1916, cover of *Leslie's Illustrated Weekly Newspaper* by James Montgomery Flagg. When the United States entered World War I the next year, Flagg made a lithograph with Uncle Sam pointing his finger.

LET'S END
THIS WAR

A
POSTER
WHO NEEDS YOU

76
200
Freedom
years old

HAVE YOU HAD
YOUR PILL TODAY

He borrowed the pose from a 1914 British military recruiting poster of the British secretary of war saying, "Your Country Needs You." Uncle Sam's words became "I Want You for U.S. Army."

"It's interesting, because if you read it [closely], it's really ungrammatical," said Ms. Millie.

Grammatical or not, 4 million copies were printed before the war was over, and there was a reprint of equal number for World War II. Between those wars, Uncle Sam pointed out that people should remember daylight-saving time and the 1940 census. Between World War II and the Vietnam War, for which no Uncle Sam recruiting posters were printed, the well-known visage was used by advertisers to sell real estate and household products.

In the Vietnam era, Uncle Sam reemerged, but now a strange mix of anti-establishment sentiment, the civil rights movement and the influences of a pop-art poster craze bowdlerized his once patriotic image.

"What a lot of poster artists were trying to do then is to make a difference, to alert as many people as they could as inexpensively as they could of certain things going on [and] to get people thinking along a common, radical line," Ms. Millie said.

So an image that originated from soldier's jokes about crates of meat sent off to strengthen soldiers for war came to symbolize a country weakened as soldiers came home in coffins from another, more harrowing war, she said.

The most shocking image is that of a skeleton in top hat and tatters bursting through a traditional Uncle Sam war poster. The most harrowing is that of a bandaged soldier with a crumpled hat under one arm. His other hand is outstretched in supplication. "I Want Out," he says. Both posters are anonymous. "Not too many people wanted to be known, possibly because of the FBI wiretapping of radical student protesters," Ms. Millie said.

"These are some of the harshest, most shocking posters you will see," said Ms. Millie. More lighthearted approaches from the same era include a long-nosed Richard Nixon saying "Let's End This War" and *MAD* magazine's Alfred E. Neuman asking with his typical acerbic wit, "Who Needs You?"

In a poster marking the sexual revolution, an unadulterated Uncle Sam asks blandly, "Have You Had Your Pill Today?"

Civil rights activists used a subtle treatment in 1976, showing a black Uncle Sam wearing a widely flared top hat and equally wide lapels. He looks at the camera as if to ask: "'We got the civil rights legislation, why hasn't anything changed?'" Ms. Millie said.

"The exhibition gives you a feeling of issues through the decades. We have gay issues and AIDS in this decade, the hostage crisis in the last, the radical right is represented. . . . As you go around you can see the different issues."

Ms. Millie's favorite is also the most recent: a nationwide recruitment ad in which ice cream moguls Ben and Jerry point, commanding readers to enter their "Yo! I'm Your CEO" contest.

Said Ms. Millie: "Uncle Sam has that historical symbolism behind him. When you see Uncle Sam personified, you ask automatically 'What does he want?' He's calling us for some sort of action. That's why he was such a popular symbol for protest art, the underground press and guerrilla art."

"Everybody's Uncle Sam: Alternative Propaganda Posters, 1967–1994" runs through July 21 in the Oval Gallery on the sixth floor of the Madison Building, Monday through Friday only, 8:30 a.m.–5 p.m. —*Yvonne French*

"Yo!" say recruiters Ben and Jerry in search of a new CEO; "I Want You to End the Military Ban" implores that gays be allowed in the service.

More images of Uncle Sam (clockwise from top left): "Let's End This War," says a caricature of Richard Nixon (1971); *MAD* magazine's Alfred E. Neuman asks "Who Needs You" (1969); Uncle Sam as birth control advocate (1968); and a poster in honor of the bicentennial asks about freedom for African Americans.

News from the Center for the Book:
Rita Dove and Dr. Billington Visit Texas

Opening the Texas Center for the Book exhibition on March 29 were (from left): Jan Moltzan, the center's executive director, Dr. Billington, Poet Laureate Rita Dove and Ramiro Salazar, Dallas Public Library director.

The Texas Center for the Book hosted Poet Laureate Rita Dove and Dr. Billington at a festive luncheon, exhibit opening and poetry reading at the Dallas Public Library on March 29.

The luncheon, hosted by Ramiro S. Salazar, director of the Dallas Public Library, gave the Librarian an opportunity to update Texas librarians and members of the Texas Center for the Book advisory council about activities at the Library of Congress. More than 200 people attended Rita Dove's afternoon poetry reading in the Dallas Public Library's auditorium, which was followed by the opening of the exhibit, "From Clay Tablet to Compact Disc: The Story of the Book."

LC Center for the Book Program Officer Maurvene D. Williams took part in the day's activities, as did Prosser Gifford, director of LC's Office of Scholarly Programs.

On view in the 7th floor O'Hara Exhibit Hall until Oct. 1, "From Clay Tablet to Compact Disc" showcases the treasures of the Dallas Public Library and provides its sponsor, the Texas Center for the Book, an opportunity to reintroduce itself to the Texas book community.

The Texas center's new head, Jan Moltzan, is its first full-time executive director. Located at the Dallas Public Library, the center's aim is to serve as a source of ideas to help foster support for books and reading throughout Texas. It provides statewide leadership for books, reading and libraries by working with organizations and individuals to increase public awareness of the printed word. Funding comes from private donors and is under the auspices of the Dallas Public Library.

A 14-member advisory council, composed of librarians, educators, authors, publishers and booksellers, provides guidance and support.

For information, contact the Texas Center for the Book at the Dallas Public Library, 1515 Young St., Dallas, TX 75201–5499, telephone (214) 670–7808.

"Letters About Literature" Winner and Family Visit LC. Katherine Niblett of Laguna Middle School, San Luis Obispo, Calif., the grand prize winner in the *Read* magazine-Center for the Book "Letters About Literature" essay contest, visited the Library with her family on April 20. More than 10,000 students in grades six through 10 entered this year's contest, which asked young readers to write hypothetical "letters" to authors of books that had inspired them. Katherine, who wrote track star Carl Lewis about his book *Inside Track*, told him "if Carl Lewis could

FROM CLAY TABLET TO COMPACT DISC: The Story of the Book
Texas Center for the Book • Dallas Public Library • 1515 Young Street • Dallas, Texas • April 1–October 1, 1995

Brochure for the Texas Center for the Book exhibition

Grand prize winner in the "Letters About Literature" contest Katherine Niblett meets with John Cole in the Center for the Book offices.

mess up and turn it around, I began to think I could, too. As I turned the pages, you became a friend to me because you understood how I felt."

Entries are being solicited for the 1996 "Letters About Literature" essay contest, which once again will be sponsored by Weekly Reader's *Read* magazine and the Center for the Book, in cooperation with state centers for the book.

The guidelines for participants are: 1) select a book you read recently and about which you have strong feelings; 2) write a letter of 1,000 words or fewer to the author, explaining what the book taught you about yourself; 3) don't summarize the plot of the book; 4) be honest, personal and conversational, as if the author were a friend who would write back to you.

For further information and entry coupons, which must be submitted with signed letters by Dec. 8, 1995, write to Letters About Literature, *Read* magazine, The Weekly Reader Corp., 245 Long Hill Road, Middletown, CT 06457-9291.

Ukrainian Publisher Speaks at Task Force Meeting. Oleksandra Koval of Prosvita Publishers, Ukraine, discussed "The Book Sector in Ukraine" on March 7 at a meeting at the Library of the Task Force on Book Development in Russia and the Newly Independent States. Her trip to the United States was sponsored by the U.S. Information Agency.

Other speakers were Evgenii Kusmin, director of the department of libraries, Russian Ministry of Culture, who discussed "Russian Cultural Policies Toward Libraries"; Caroline Croft of the U.S. Information Agency, who described the agency's Corridors of Culture project; and Charles Getchell, who provided information about the Sabre Foundation's programs. A project of the Center for the Book and PUBWATCH, the Task Force meets twice a year to bring foundation officials, publishers, booksellers, librarians and others up-to-date about book development in Russia, the newly independent states and the nations of Central and Eastern Europe.

For information, contact PUBWATCH, 1995 Broadway, Suite 1601, New York, N.Y. 10023, telephone (212) 362-4618.

Rep. Steven H. Schiff (R-N.M.)

Science Teachers Honored at the Library. Republican Reps. Steven H. Schiff of New Mexico and Sherwood L. Boehlert of New York were the featured speakers at President Awards Breakfasts for Excellence in Science and Mathematics Teaching, held at the Library on March 8 (secondary school teachers) and April 26 (elementary school teachers).

Administered by the National Science Foundation, the awards annually recognize four teachers in each state and in Washington, D.C., Puerto Rico, the Department of Defense Dependent Schools and the following U.S. territories as a group—American Samoa, the Commonwealth of the Northern Marianas and the Virgin Islands.

Center for the Book Director John Y. Cole joined Neal Lane, director of the National Science Foundation, in greeting the teachers and other members of Congress who attended the two breakfasts. On behalf of the center and the National Science Teachers Foundation, one of the center's 121 national reading promotion partners, Dr. Cole urged the teachers to participate in "Shape Your Future—READ!," the Library's national reading campaign for 1995-1996.

Maurvene Williams represented the LC Center for the Book during a celebration of the Louisiana Center for the Book with State Librarian Thomas Jaques (left) and author David McCullough.

National Newspaper Association Convenes at the Library. On March 9 more than 40 members of Congress attended a luncheon at LC sponsored by the National Newspaper Association and its National Newspaper Foundation, one of the Center for the Book's 121 national reading promotion partners.

Dr. Billington and Daniel P. Mulhollan, director of the Congressional Research Service, were on hand to meet the members and their staffs. Dr. Billington also presented remarks about the Library's current activities and the national role of the Center for the Book.

Louisiana Center for the Book Opens. Maurvene D. Williams represented the LC Center for the Book on March 17–18 in Baton Rouge at the inaugural celebration of the Louisiana Center for the Book. She and Lt. Gov. Melinda Schwegmann presented remarks at the March 17 banquet, followed by the featured speaker, author David McCullough.

"Literary Louisiana," an exhibit prepared by the Louisiana State Museum and the State Library of Louisiana, was on view. State Librarian Thomas F. Jaques hosted the celebration, which concluded with a symposium that focused on the work of four authors: Tennessee Williams, Kate Chopin, Walker Percy and Ernest Gaines.

For information, contact the Louisiana Center for the Book, State Library of Louisiana, P.O. Box 131, Baton Rouge, LA 70821–0131.

Center Hosts Adult Literacy Symposium. John Cole presented introductory remarks on March 17 at the seventh symposium on adult literacy, sponsored by the Center for the Book and the National Center on Adult Literacy (NCAL) at the University of Pennsylvania. The principal speaker was Richard Venezky of the University of Delaware and NCAL's codirector for research and development, who summarized, for comment by panelists, an NCAL White Paper on "Adult Literacy: The Next Generation."

Goldman Lecturer Addresses Welfare Reform

The present debate about welfare reform is not productive, according to sociologist William Julius Wilson, who spoke recently at the Library.

"The current public debate around the question of welfare reform seeks to assign blame rather than recognize and deal with the complex and changing realities that have led to economic distress for so many Americans," said Dr. Wilson in delivering the third annual Joanna Jackson Goldman Lecture March 30.

The Goldman lecture series was established in memory of Mrs. Goldman by a gift from the estate of her husband, Eric Goldman, a Princeton University professor.

William Julius Wilson

Dr. Wilson is a sociology and public policy professor and director of the Center for the Study of Urban Inequality at the University of Chicago. He wrote *The Truly Disadvantaged: The Inner City, the Underclass and Public Policy* (University of Chicago Press, 1987).

In his lecture, "The 'New Poverty': Social Policy and the Growing Inequality in Industrial Democracies," Dr. Wilson said the "new poverty" is the result of the decline in the number of blue-collar jobs and the lack of work for those with limited education.

He asserted that the post-industrial economic restructuring

toward a more service-oriented economy has reduced well-paying jobs worldwide.

"In the highly integrated global marketplace of today, economies can grow, stock markets can rise, corporate profits can soar, and yet many workers can be unemployed or underemployed. . . . In short, economic growth today does not necessarily produce good jobs," he said.

The lowest-paid workers have it the worst, he said. "If you arrange all wages into five groups from highest to lowest, you see that men in the bottom . . . of this income distribution experienced more than a 30 percent drop in real wages between 1970 and 1989," Dr. Wilson said.

The decline in wages for the lowest-paid workers is exacerbated by the fact that growth has not kept pace in blue-collar jobs, he said.

The shrinking number of jobs for blue-collar workers is not unique to the United States, but U.S. companies deal with the problem differently than do companies overseas, Dr. Wilson said.

During the 1980s, the wages for low-income U.S. workers who lacked any college education dropped 15 percent when adjusted for inflation, whereas those for comparable workers in Europe increased 15 to 20 percent, Dr. Wilson said.

U.S. companies opt to slash wages to compete globally, while European companies pay high wages but strive to improve productivity and quality, Dr. Wilson claimed.

"To encourage Western European and Japanese companies to follow high-wage strategies . . . governments [created] a political and regulatory environment that included adjustment processes to shift resources from low- to high-productivity activities," Dr. Wilson said. They also have wage regulation, favorable trade and industrial policies, generous family support systems, unemployment compensation and universal national health care, Dr. Wilson said.

"Disadvantaged groups in America suffer the most," Dr. Wilson said. As evidence, he cited a recent study he made of joblessness, poverty and family structure for which he interviewed a representative sample of black and white Chicago-area employers. A majority of them said they were reluctant to hire black males from the ghetto, Dr. Wilson said.

He concluded: "It would be shortsighted to continue to address the problems associated with the disappearance of work as if they were not part of the larger range of economic and social dislocations that have accompanied rapid changes in the global economy." *–Yvonne French*

Poet Laureate *(Cont. from p. 215)*

Louise Bogan/1945–46
Karl Shapiro/1946–47
Robert Lowell/1947–48
Leonie Adams/1948–49
Elizabeth Bishop/1949–50
Conrad Aiken/1950–52 First to serve two terms
William Carlos Williams/Appointed in 1952 but did not serve
Randall Jarrell/1956–58
Robert Frost/1958–59
Richard Eberhart/1959–61
Louis Untermeyer/1961–63
Howard Nemerov/1963–64
Reed Whittemore/1964–65
Stephen Spender/1965–66
James Dickey/1966–68
William Jay Smith/1968–70
William Stafford/1970–71
Josephine Jacobsen/1971–73
Daniel Hoffman/1973–74
Stanley Kunitz/1974–76
Robert Hayden/1976–78
William Meredith/1978–80
Maxine Kumin/1981–82
Anthony Hecht/1982–84
Robert Fitzgerald/1984–85 Appointed and served in a health-limited capacity, but did not come to LC
Reed Whittemore/1984–85 Interim Consultant in Poetry
Gwendolyn Brooks/1985–86
Robert Penn Warren/1986–87 First to be designated Poet Laureate Consultant in Poetry
Richard Wilbur/1987–88
Howard Nemerov/1988–90
Mark Strand/1990–91
Joseph Brodsky/1991–92
Mona Van Duyn/1992–93
Rita Dove/1993–95

The poetry and literature reading series at the Library of Congress is the oldest in the Washington area, and among the oldest in the United States. This annual series of public poetry and fiction readings, lectures, symposia and occasional dramatic performances began in the 1940s and has been almost exclusively supported since 1951 by a gift from the late Gertrude Clarke Whittall, who wanted to bring the appreciation of good literature to a larger audience. The Poetry and Literature Center administers the series and is the home of the Poet Laureate, a position that has existed since 1936, when the late Archer M. Huntington endowed the Chair of Poetry at the Library of Congress.

Since then, many of the nation's most eminent poets have served as Consultant in Poetry to the Library of Congress and, after the passage of Public Law 99–194, as Poet Laureate Consultant in Poetry. The Poet Laureate suggests authors to read in the literary series, plans other special literary events during the reading season and usually introduces the programs.

Copyright *(Cont. from p. 219)*

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–Judith Nierman

Judith Nierman is a writer-editor in the Copyright Office.

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